

LITTLE-KNOWN PORTRAITS OF U. S. PRESIDENTS IN CAPITAL ARE CATALOGUED BY FLAMBEAU IN EXHAUSTIVE RESEARCH

MANY NOTABLES IN QUAIN OLD GROUP AT MOUNT VERNON TOMB

After Careful Study of All Sources of Information, Including Picture Galleries of White House, Capitol, Libraries, and Out-of-way Places, Critic Lists Eight That Stand Out As Works of Art, Including Portraits of Harding, Buchanan, Roosevelt, and Jackson.

By VICTOR FLAMBEAU.

MANY visitors in Washington for the limitation of armaments conference enjoyed a near view of the President when they were greeted by de Laszlo's striking life-size portrait of Harding, recently shown at a special exhibition in the Corcoran Gallery of Art.

Now the picture has returned to the White House, where it will remain at least during the present administration.

This seated three-quarter length is one of the artist's best productions. It shows the President's serious expression, with the full face view, the right side being presented. The painter feels the high destiny of the Chief Executive.

Mr. de Laszlo, who is properly Count Philip Alexius Laszlo de Lombos, having been ennobled by hereditary title in 1912, is the possessor of many distinguishing honors from Austria, France, Italy, Germany, Portugal, Greece, Belgium, Spain, Holland and other countries.

He married in Dublin and lives in London. Mr. de Laszlo, as he prefers to be called in democratic America, has painted many royalties and members of the nobility, and for the portrait of His Holiness Pope Leo XIII he was awarded a gold medal at Paris in 1906.

He came to the United States last spring for only a few weeks. Mr. de Laszlo confesses, but he found the Americans so hospitable and so appreciative of his work that the visit lengthened into months, while he painted many other notables besides the President.

There was a charming smaller portrait of Mrs. Harding, which was shown in the Corcoran exhibit, and has now returned to the White House.

ALSO PAINTED ROOSEVELT.

Mr. de Laszlo expressed his firm intention of returning to America to paint other notables, and especially Thomas A. Edison. In a previous visit to the United States, about 1907, he painted a three-quarter length of Roosevelt, seated. The picture has the Colonel's alert, grave look, still with you in his face and figure, as he sits, in riding costume, crop in hand, thoughtful but aware, and ready to spring up at any moment, a portrait that will be widely known and treasured in years to come.

But to return to President Harding. Besides the splendid portrait medal which the French artist, Madame Arle Mouroux, executed of him last summer, by order of the French government, he has already been portrayed by two quite up-to-date American artists, the clever illustrator, Neysa McMein, of magazine cover fame, and her friend, Mrs. Sally James Farnham, the sculptor. While Miss McMein was making a chalk sketch of the President, Mrs. Farnham was modeling him in plaster. "The girls," as the President designated them when introducing his friends, describe their thrilling experience at the White House in the "Ladies Home Journal," with an illustration of results of their work, very interesting.

Mrs. Farnham several years ago made a bust of President Roosevelt, when she was admitted to a Cabinet meeting for the purpose. She is also known through celebrated decorations in the Pan-American building, in Washington, including the bronze frieze, "Balboa."

The John Singer Sargent portrait of President Wilson painted in 1917 for the Dublin National Gallery of Ireland, was a \$50,000 Red Cross picture, and went the rounds of the American art galleries for exhibition before being sent to Ireland.

COLONEL STRONG FIGURE.

This occasion was not the first time that Sargent had painted at the White House, for in 1903 he made a fine three-quarter length portrait of Roosevelt, which hangs at the White House in the corridor on the entrance floor. The Colonel, a strong, aggressive figure, is standing by the staircase, one hand in a firm grasp over the knob of the balustrade. It is a favorite picture with the artist.

Sargent painted at the same time a Japanese sketch of the south porch of the White House, just a pillar or two, splashed over by the foliage of a tree. This latter pic-

ture he inscribed, "To my kind hostess, Corinne Roosevelt."

Downstairs in the corridor of the White House, open to the public, hangs an earlier portrait of Mrs. Roosevelt, who is always beautiful. This is by Theobald Chartran, a full length of the Lady of the White House, seated out of doors. She is wearing a street costume of the peculiar style of the period.

Another Wilson portrait, quite grand and idealistic in composition, shown at the Corcoran gallery during the summer, was John Davidson's bronze bust, one of twenty-seven eminent war heroes portrayed by this American sculptor, who after years of struggle is now coming into well-deserved fame.

And Henry K. Bush-Brown, a Washington sculptor and also famous, successfully caught the Wilson smile in a bust begun earlier but only recently completed.

A later picture of Wilson, painted for the collection of the National Portrait Gallery of War Heroes, to be hung in Washington when it returns from a tour of American art galleries, is by Edmund Tarbell, a well-known American painter and principal of the Corcoran School of Art.

A NOTABLE WILSON HEAD.

In the White House entrance corridor there hangs along with Roosevelt and Taft—an excellent portrait head of Woodrow Wilson, picturing him in the glow of health, painted about 1915, by Seymour Thomas, an American artist well known in New York and abroad. Besides receiving many medals, Mr. Thomas was decorated by France with the Legion of Honor in 1904 and made a chevalier in 1905. He is represented in a number of American galleries, including the Metropolitan, in New York.

Probably the most striking, however, of the newer White House Presidential portraits is the seated three-quarter-length of William Howard Taft, by the great Swedish artist, the late Anders Zorn, painted in 1911. The judicial attributes of the future chief justice are clearly presented in this prophetic picture, of which Zorn made also an etching, a signed example of which may be seen in the print division of the Library of Congress. Two other splendid portraits by Zorn are of David Jayne Hill, one standing, the other seated, both of which have been hung at the Corcoran Gallery.

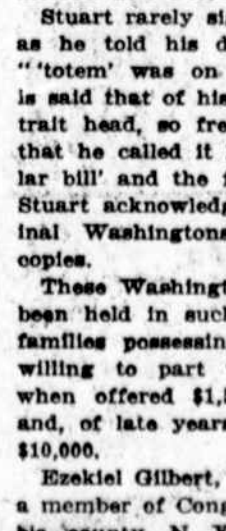
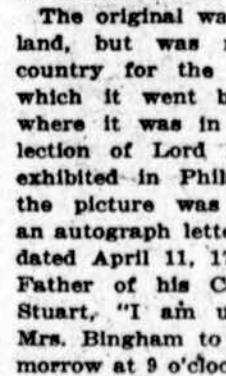
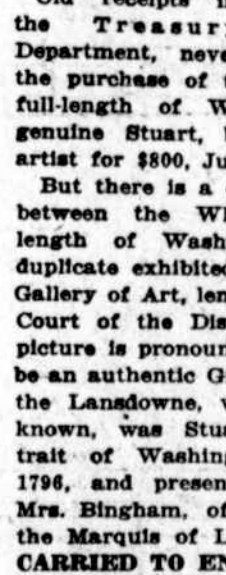
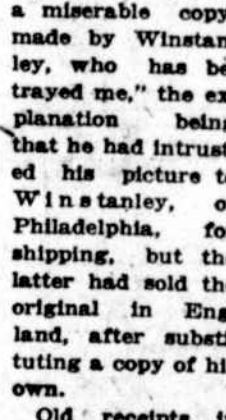
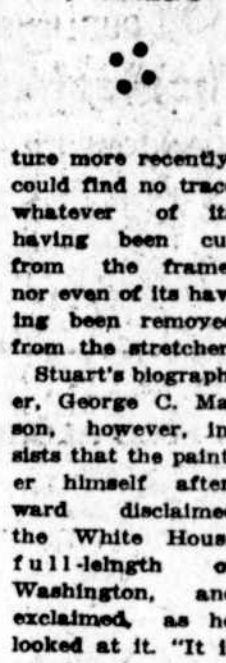
In the White House one may find many earlier portraits of Presidents, some of them pictures of great interest; for example, the full-length Stuart of George Washington, now in the Red Room. Tradition has always affirmed this to be the canvas which Dolly Madison preserved when the British stormed the White House. She cut it from the frame, they said, and bore it away on horseback to Fairfax county, Va., on August 24, 1814.

A different version was that she sent the picture, frame and all, to a tavern-keeper in Georgetown for safekeeping, but that he after a few days became fearful of the British and put it out on the sidewalk, where it was for a time exposed to inclement weather.

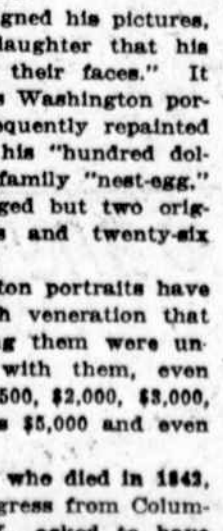
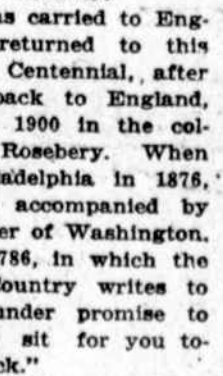
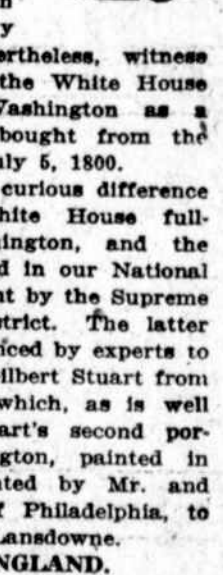
SEEN BY W. W. CORCORAN.

The late W. W. Corcoran, founder of the Corcoran Art Gallery in Washington, was at that time a youth of sixteen, and he remembered having seen this picture outside, near the old Crawford Hotel. In later years, he and the famous Dolly Madison used to laugh together over the legends that had grown up about the matter. A member of the Stuart family, who examined the pic-

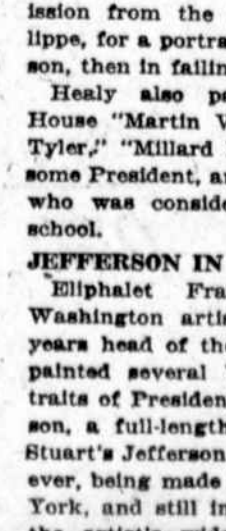
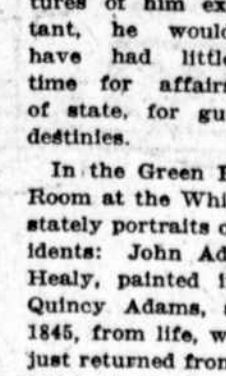
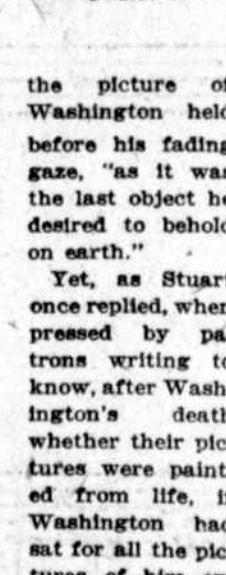
COLONEL ROOSEVELT by LAZLO



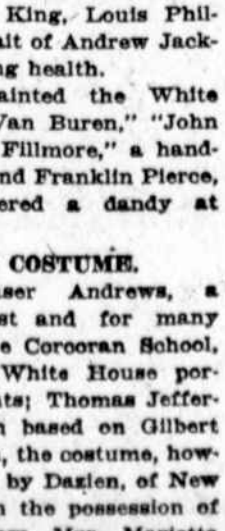
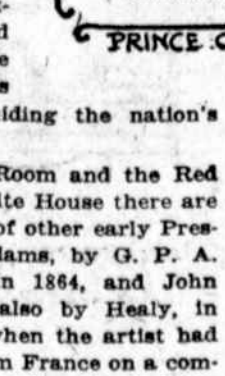
STATUE OF WASHINGTON as a Roman Senator by MORATIO GREENOUGH



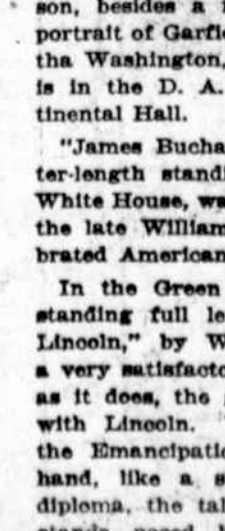
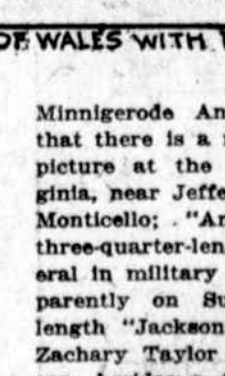
PRINCE OF WALES WITH PRES. BUCHANAN and TOMBS OF WASHINGTON (INSET) PRES. BUCHANAN



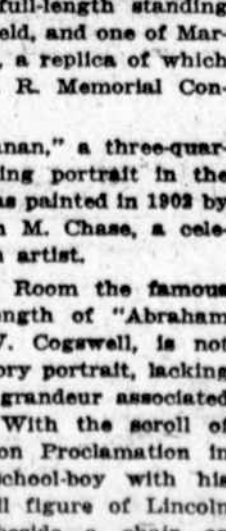
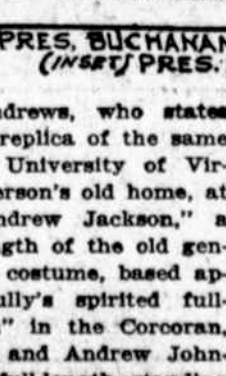
CHIEF JUSTICE TAFT by ANDERS ZORN



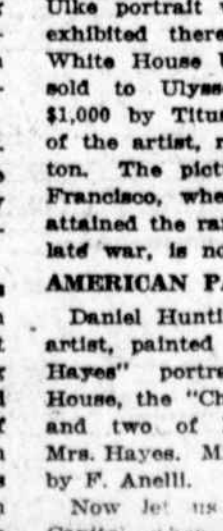
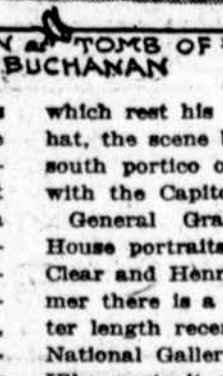
WASHINGTON as a Roman Senator by MORATIO GREENOUGH



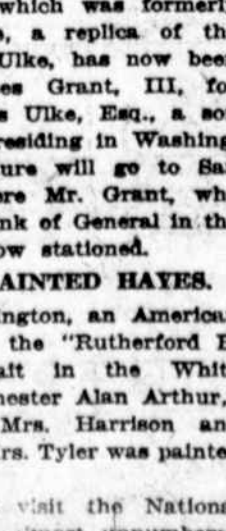
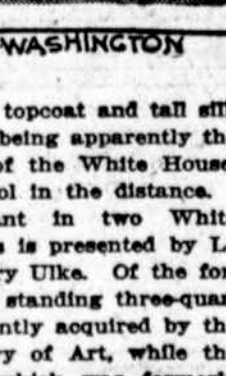
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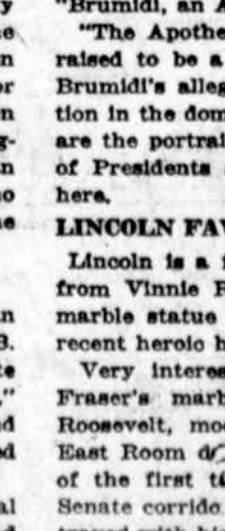
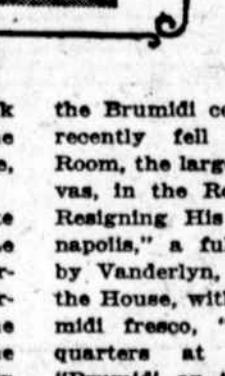
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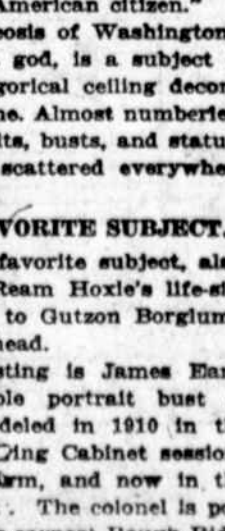
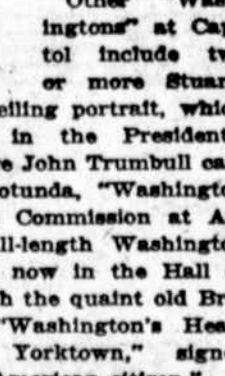
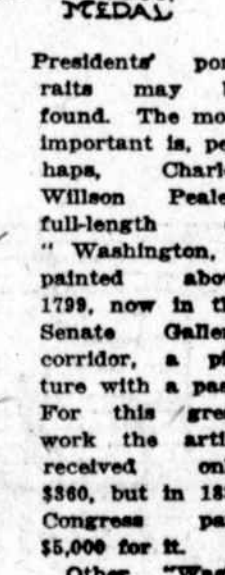
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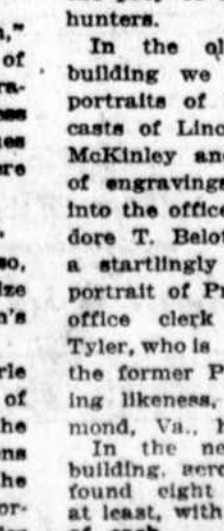
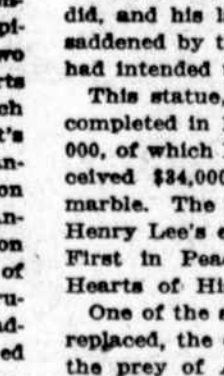
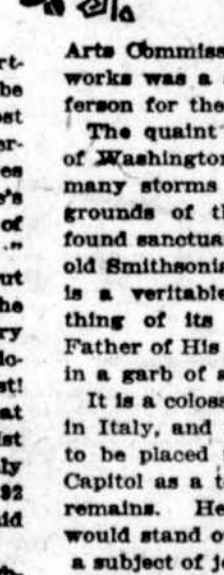
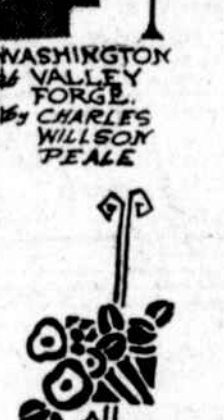
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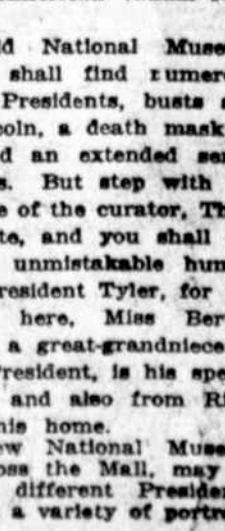
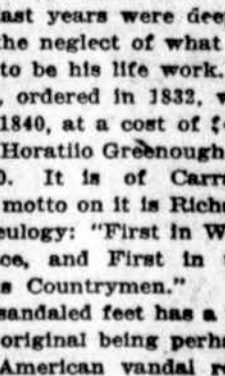
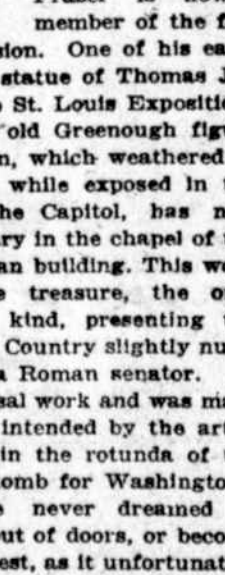
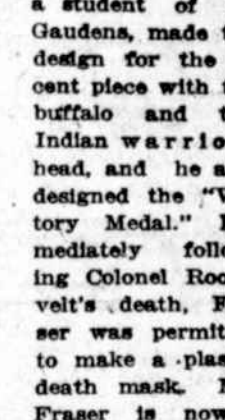
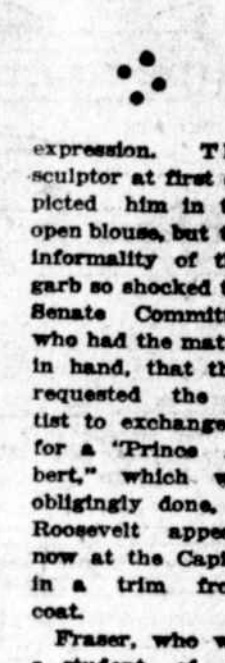
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expression. The sculptor at first depicted him in the open blouse, but the informality of this garb so shocked the Senate Committee who had the matter in hand, that they requested the artist to exchange it for a "Prince Albert," which was obligingly done, so Roosevelt appears now at the Capitol in a trim frock coat.

Fraser, who was a student of St. Gaudens, made the design for the 6-cent place with the buffalo and the Indian warrior's head, and he also designed the "Victory Medal." Immediately following Colonel Roosevelt's death, Fraser was permitted to make a plaster death mask. Mr. Fraser is now a member of the fine Arts Commission. One of his early works was a statue of Thomas Jefferson for the St. Louis Exposition.

The quaint old Greenough figure of Washington, which weathered so many storms while exposed in the grounds of the Capitol, has now found sanctuary in the chapel of the old Smithsonian building. This work is a veritable treasure, the only thing of its kind, presenting the Father of His Country slightly nude, in a garb of a Roman senator.

It is a colossal work and was made in Italy, and intended by the artist to be placed in the rotunda of the Capitol as a tomb for Washington's remains. He never dreamed it would stand out of doors, or become a subject of jest, as it unfortunately did, and his last years were deeply saddened by the neglect of what he had intended to be his life work.

This statue, ordered in 1832, was completed in 1840, at a cost of \$48,000, of which Horatio Greenough received \$34,000. It is of Carrara marble. The motto on it is Richard Henry Lee's eulogy: "First in War, First in Peace, and First in the Hearts of His Countrymen."

One of the sanded feet has a toe replaced, the original being perhaps the prey of American vandal relic hunters.

In the old National Museum building we shall find numerous portraits of Presidents, busts and casts of Lincoln, a death mask of McKinley and an extended series of engravings. But step with me into the office of the curator, Theodore T. Balota, and you shall see a startlingly unmistakable human portrait of President Tyler, for the office clerk here, Miss Berna Tyler, who is a great-grandniece of the former President, is his speaking likeness, and also from Richmond, Va., his home.

In the new National Museum building, across the Mall, may be found eight different Presidents, at least, with a variety of portraits of each.

Presidents' portraits may be found. The most important is, perhaps, Charles Willson Peale's full-length of "Washington," painted about 1799, now in the Senate Gallery corridor, a picture with a past! For this great work the artist received only \$360, but in 1892 Congress paid \$5,000 for it.

Other "Washingtons" at Capitol include two or more Stuart's Brumidi ceiling portrait, which recently fell in the President's Room, the large John Trumbull canvas, in the Rotunda, "Washington Resigning His Commission at Annapolis," a full-length Washington by Vanderlyn, now in the Hall of the House, with the quaint old Brumidi fresco, "Washington's Headquarters at Yorktown," signed "Brumidi, an American citizen."

"The Apotheosis of Washington," raised to be a god, is a subject of Brumidi's allegorical ceiling decoration in the dome. Almost numberless are the portraits, busts, and statues of Presidents scattered everywhere here.

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Miningerode Andrews, who states that there is a replica of the same picture at the University of Virginia, near Jefferson's old home, at Monticello; "Andrew Jackson," a three-quarter-length of the old general in military costume, based apparently on Sully's spirited full-length "Jackson" in the Corcoran, Zachary Taylor and Andrew Johnson, besides a full-length standing portrait of Garfield, and one of Martha Washington, a replica of which is in the D. A. R. Memorial Continental Hall.

"James Buchanan," a three-quarter-length standing portrait in the White House, was painted in 1903 by the late William M. Chase, a celebrated American artist.

In the Green Room the famous standing full length of "Abraham Lincoln," by W. Cogswell, is not a very satisfactory portrait, lacking as it does, the grandeur associated with Lincoln. With the scroll of the Emancipation Proclamation in hand, like a school-boy with his diploma, the tall figure of Lincoln stands posed beside a chair on

the picture of Washington held before his fading gaze, "as it was the last object he desired to behold on earth."

Yet, as Stuart once replied, when pressed by patrons writing to know, after Washington's death whether their pictures were painted from life, if Washington had sat for all the pictures of him extant, he would have had little time for affairs of state, for guiding the nation's destinies.

In the Green Room and the Red Room at the White House there are stately portraits of other early Presidents: John Adams, by G. P. A. Healy, painted in 1864, and John Quincy Adams, also by Healy, in 1845, from life, when the artist had just returned from France on a commission from the King, Louis Philippe, for a portrait of Andrew Jackson, then in failing health.

Healy also painted the White House "Martin Van Buren," "John Tyler," "Millard Fillmore," a handsome President, and Franklin Pierce, who was considered a dandy at school.

JEFFERSON IN COSTUME.

Elphaleet Fraser Andrews, a Washington artist and for many years head of the Corcoran School, painted several White House portraits of Presidents: Thomas Jefferson, a full-length based on Gilbert Stuart's Jefferson, the costume, however, being made by Daxien, of New York, and still in the possession of the artist's widow, Mrs. Marietta

Ezekiel Gilbert, who died in 1843, a member of Congress from Columbia county, N. Y., asked to have